

THE HISTORIC NEW ORLEANS COLLECTION

A MAJOR REPOSITORY FOR TENNESSEE WILLIAMS MATERIALS

THE FRED W. TODD TENNESSEE WILLIAMS COLLECTION

In 1956 Fred W. Todd saw the film *Baby Doll*, a Tennessee Williams screenplay directed by Elia Kazan. He was so fascinated by the story that he bought a 35¢ Signet paperback of *Baby Doll* at a neighborhood drugstore in Nacogdoches, Texas, where he was a student at Stephen F. Austin State University. Mr. Todd purchased other books by Williams while he was a student; most were fragile paperbacks that he treated as cherished artifacts, not as objects to be used and discarded. Over the course of the next forty-five years, Mr. Todd's collection continued to grow. With the help of rare book and manuscript dealers throughout the country, he was able to achieve the completeness and quality he demanded as a collector.

Included in the Fred W. Todd Tennessee Williams Collection are:

- Signed first editions of Williams's publications
- Anthologies to which Williams made a contribution
- Biographies of theatrical personalities associated with Williams's work
- Translations of Williams's works into numerous foreign languages
- Manuscripts and typescripts including unpublished poetry, rewrites of screenplays, short stories, and plays
- Correspondence from and to Williams, his family members, close friends, and business associates
- An extensive collection of playbills, press books, posters, lobby cards, and movie stills

For more information about the Fred W. Todd Tennessee Williams Collection, the largest private collection of Williams materials anywhere in the world, contact the Williams Research Center of The Historic New Orleans Collection.



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Notes on Contributors

Robert Bray is the founding editor of the *Tennessee Williams Annual Review* and the founding director of the Tennessee Williams Scholars Conference. He is the coauthor (with Barton Palmer) of *Hollywood's Tennessee: The Williams Films and Postwar America* (2009) and author-editor of *Tennessee Williams and His Contemporaries* (2007). Bray also coedited (with Palmer) *Modern American Drama on Screen* (2013) and *Modern British Drama on Screen* (2013). A professor of English at Middle Tennessee State University, he has written dozens of essays and entries on Williams's work.

Mary F. Brewer is a senior lecturer in English and drama at Loughborough University, UK. She is the author of *Staging Whiteness* (2005) and coeditor of *Modern and Contemporary Black British Drama* (2015) and has published essays on literature and film adaptation. Her teaching and research interests are modern and contemporary American and English literature and drama, with a particular focus on the representation of identity.

Brenda Murphy is Board of Trustees Distinguished Professor of English, emeritus, at the University of Connecticut and has served as president of the American Theatre and Drama Society and the Eugene O'Neill Society. Her scholarly work places American drama, theatre, and performance in the broader context of American literature and culture. Among her nineteen books are *The Theatre of Tennessee Williams* (2014), *Tennessee Williams and Elia Kazan: A Collaboration in the Theatre* (1992), and, as editor, *Critical Insights: Tennessee Williams* (2011) and *Critical Insights: A Streetcar Named Desire* (2010).

R. Barton Palmer is Calhoun Lemon Professor of Literature and director of the World Cinema program at Clemson University. He is the general editor of book series at six academic presses, including Palgrave Studies in Adaptation and Visual Culture. His works on film adaptation include *Modern American Drama on Screen* (2013) and *Modern British Drama on Screen* (2013), both coedited with Robert Bray. He is the coauthor (with Bray) of *Hollywood's Tennessee: The Williams Films and Postwar America* (2009). His latest film book is *Shot on Location: Postwar Hollywood's Exploration of Real Space* (2016).

Tison Pugh is a professor in the department of English at the University of Central Florida. His books include *Precious Perversions: Humor, Homosexuality, and the Southern Literary Canon* (2016) and *Truman Capote: A Literary Life at the Movies* (2014).

Bess Rowen is a PhD candidate in the theatre program and a Center for the Humanities Andrew Mellon Fellow at the Graduate Center, City University of New York. She is writing her dissertation on stage directions as a fluid, collaborative physical language. She is a member of the faculty at State University College of New York, Purchase, and an arts and culture blogger for the *Huffington Post*. She holds an MA in performance studies from NYU and has published performance and book reviews in *Theatre Journal*, the *Tennessee Williams Annual Review*, and *Women and Performance*.

Annette J. Saddik is professor of English and theatre at the City University of New York. Her most recent book, *Tennessee Williams and the Theatre of Excess: The Strange, The Crazy, The Queer* (2015) contextualizes Williams's plays through what she terms a "theatre of excess." Her other books include *Contemporary American Drama* (2007), *The Politics of Reputation: The Critical Reception of Tennessee Williams' Later Plays* (1999), and *The Traveling Companion and Other Plays* (2008), an edited collection of Williams's previously unpublished late plays. She serves on the boards of the *Tennessee Williams Annual Review* and the *Journal of Contemporary Drama in English*, and in 2015 she held the McAndless Distinguished Chair at Eastern Michigan University.

M. Tyler Sasser recently completed his PhD at the University of Southern Mississippi, where he studied the intersections of early modern boyhood, Shakespeare, and adaptations of Shakespeare, especially in children's literature. His research appears or is forthcoming in *Medieval and Renaissance Drama in England*, the *Shakespeare Newsletter*, *Children's Literature in Education*, *Children's Literature*, and *Children's Literature Association Quarterly*. His essay on *Hamlet* and contemporary fiction for boys is slated to appear in the forthcoming volume *Shakespeare and Millennial Fiction*. He is an instructor of English at the University of Alabama.

Neil Sinyard is emeritus professor of film studies at the University of Hull, UK. He has published over twenty books on film, including monographs on directors such as Wyler, Wilder, Hitchcock, Spielberg, Zinnemann, Roeg, Lester, Clayton, and Allen, as well as books on adaptation, film comedy, silent movies, representations of childhood on screen, and Graham Greene. He wrote the booklet notes for the Tennessee Williams on Screen season at the Irish Film Institute in 2011 and was a contributor to the book *Modern American Drama on Screen* (2013). He is working on a book on the films of George Stevens.

John Sykes is Mary and Harry Brown Professor of English and Religion at Wingate University. He is author of *The Romance of Innocence and the Myth of History: Faulkner's Religious Critique of Southern Culture* (1990) and *Flannery O'Connor, Walker Percy, and the Aesthetic of Revelation* (2007). His work has appeared in such journals as *Flannery O'Connor Review*, *Mississippi Quarterly*, *Renaissance*, *Journal of Literature and Theology*, *Religion and Literature*, and *Modern Theology* and in the volumes *Flannery O'Connor in an Age of Terrorism* (2010) and *Modern American Drama on Screen* (2013).